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Old-Time New England

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Salmon Hole Covered Bridge, Lisbon, N. H.

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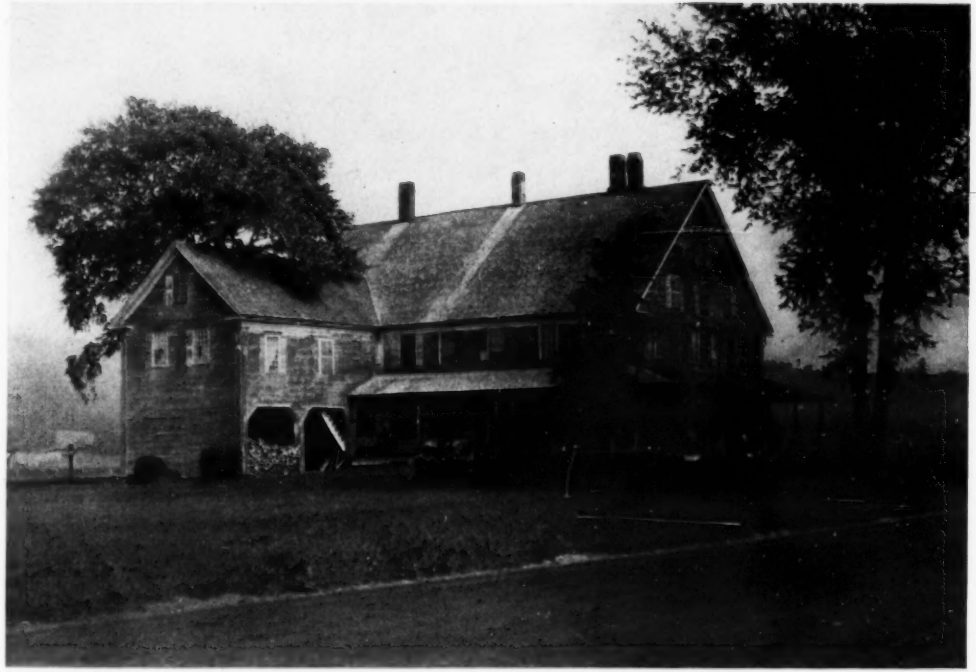

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The Society for the Preservation of New England Antiquities

A QUARTERLY MAGAZINE
DEVOTED TO THE ANCIENT BUILDINGS, HOUSEHOLD FURNISHINGS, DOMESTIC ARTS, MANNERS AND CUSTOMS, AND MINOR ANTIQUITIES OF THE NEW ENGLAND PEOPLE

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The Cobleigh Tavern

Gunthwaite, now Lisbon, N. H.

By Josephine Craven Chandler

THE scenic charm of New England countrysides, for so long inaccessible to the tourist, has now, due to her fine broad highways, become the heritage of millions. Every year from June to October a continuous vehicular stream, fed by every state in the Union, passes with the ease and homogeneity of an ant migration through mountain pass and intervale and along the windings of its little rivers paying tribute of love and admiration at her countless shrines of beauty. But much of her historic significance, a not less important treasure to a nation scarcely out of swaddling clothes, is fast being wasted through indifference and neglect, and by the actual destruction of those places, embued as no others with the priceless values of human association, the wayside taverns.

A few dozen inns, it is true, made sacred by the fact that Washington stopped there for a night or two, or hallowed by the memory of a visit from the gallant Lafayette, have been preserved from immediate oblivion by the antique-shop-tea-house enterprise; or some poetic transcription of romantic legend, as in the case of The Wayside Inn, at Sudbury, has called to the imagination of the lover of tradition and so accomplished its apotheosis; but literally hundreds of these ancient hostelries, not so enshrined, are passing from the American scene and with them the last tangible point of association with a vivid and dramatic past.

Such a landmark, and a strikingly interesting one, stands by the side of the Dartmouth College Road, a mile above Lisbon Village in New Hampshire, and just at the western gateway to the White Mountains. Here a great boulder of crystal quartz brought from the adjacent hills —a gift, as is the ground on which it stands, from its former owner, Mrs. Addie Hanno—has lately been dedicated by the Gunthwaite Chapter of the D. A. R. Near it stands the old tavern with its wide-gabled roof covering two and a half stories and an attic, flanked on either side by spreading wings; a still eloquent memorial to the entire term of the white man's adventure in the pleasant valley of the Ammonoosuc.

The Proprietary Records of the town of Lisbon report the occupation of Samuel Young, who built the tavern, as dating from 1769. The two hundred acres of valley land in the midst of which he built his house was, at his advent, already cleared of timber, probably by fire, and the St. Francis Indians from the river of that name in Canada, had long used it for a camping ground during their fishing season. In that day salmon still came so far upstream to spawn and a gulf-like hollow in the river just a mile above the tavern—a hollow made by the swirling waters as they dashed against a great outjutting rock on the stream's eastern bank—was one of their favorite haunts. Here the Indians made gigantic catches, salting the fish away for winter use.

Just prior to 1770, Major John Young purchased from the original proprietors of Gunthwaite eight hundred acres of this new, untamed land in New Hampshire and gave it to his two sons, Samuel and Jesse. Major John had come from Haverhill, Mass., of which place he was a native, and had settled at Hanover where, his first wife having died, he married the sister of Eleazor Wheelock, the founder, under the patronage of Governor John Wentworth, of Dartmouth College, and its first president. This distinguished alliance was further strengthened by the marriage of the Major's daughter to Doctor Wheelock's son.

It is probable that it was Doctor Wheelock who awakened Major Young to the opportunities offered by the new lands lying to the north for he had but just then completed an exploratory visit there in search of a suitable site for the College and Major Leonard Whiting, one of the proprietors of Gunthwaite, was his friend.

The influence of one other man at Hanover was to stand Major Young's family in good stead for it was there that Joseph Brant, the young chief of the great Mohawk nation, came to be educated in Wheelock's Indian school, and his promised protection to the infant settlement doubtless accounted for its immunity from Indian attack prior to the breaking out of the Revolutionary War.

But fear was not in the tradition of the Young family. Sprung from the line of ancient rulers of Wales and bearing, even in this country, the Tudor-Trevor arms, they had come to America, driven there by a conscience that could not tolerate the anti-Puritan rule of King Charles I and Archbishop Laud. It was the great-grandfather of Major Young—Captain Joseph, the eldest son of the Rev. Christopher Young, Vicar of Southwold, Reydon, England—who transported to America in his good ship "Love," the first arrivals from that numerous family. The rancor roused by that enforced exodus survived in the memory of three generations and at the battle of Bunker's Hill eight of the sons of Major Young were in the Patriot lines.

Two other white men had been before the Young brothers in the Ammonoosuc valley, Samuel Martin, a trapper, and Ebenezer Richardson; but from the hour of his arrival until the day of his death Samuel Young was the dominant figure in the community which he was to father. Settlers were already coming into the region when the war for Independence broke out and portents of British and Indian invasion were darkly hinted by the occasional presence of enemy scouting parties, glimpsed through the forest vistas. It was in anticipation of such perils that the blockhouse, which was also the home of Samuel Young, was built. Then, with his seven brothers who had followed

him into the valley, Mr. Young joined Col. Timothy Bedel's Regiment of Volunteers, raised for the protection of the northern frontier, and served in that contingent throughout the war.

Three of the Young brothers won their promotion to official rank under Colonel Bedel but Samuel, though a Quartermaster, is known hereafter as Colonel Young.

As the war with England dragged on, the little frontier village became increasingly safe from Indian attack so that the stockade was taken away and Colonel Young converted his blockhouse into a tavern which his wife and several sons conducted. Then it knew stirring scenes: raw recruits being drilled for service in the meadow; weary soldiers passing along the road en route for the northern border; dead and wounded brought back from the war; occasional alarms when women and children fled to the blockhouse and boys and old men shouldered arms and went on guard against attack. And there was the dreadful period of waiting when word came back that Colonel Bedel's Regiment—himself being ill with smallpox—had been shamefully surrendered at a Canadian fort known as "The Cedars" and Samuel's company, alone, had escaped to make their way back home through swamps, wilderness, woods and mountain defiles. But the masterly maneuvering that effected its escape effected also its deliverance and after three months the men returned, a slightly diminished number, wasted with hunger and sickness, the weaker ones carried on the backs of the stronger—but home. What a moment in the history of the old tavern!

The close of the war brought a happy reapplication to the arts of peace of the energies so long dedicated to defense. The problem of transportation then began to be important so that the "trodden pathes" which had become the cart tracks of the pioneer were now made into roads. With the road came the bridge to replace the difficult and dangerous ford. Early in the new century the Salmon Hole was spanned by a bridge. Ice packs swept it away as well as three succeeding ones before the covered one was built, so long a familiar landmark to visitors to the western ranges of the mountains, and this one has been replaced but recently by a fine steel structure.

The new impulse felt towards travel facilitation resulted in the turnpike and during the first five years of the nineteenth century no less than twenty turnpikes were chartered in New Hampshire. Perhaps the most important of these was the Tenth New Hampshire Turnpike since it gave the great northern portion of the state, then known as the Coös Country, access to markets. It was chartered in 1803, and covered twenty miles of mountain defile through the Crawford Notch to the upper line at Bartlett.

This turnpike, winding through a deep cleft in the mountains whose peaks tower two thousand feet above it, was the connecting link between northern and western New Hampshire, and Portland and the sea, and no sooner was it completed than oxcarts and sleighs, great Conestoga wagons and lordly stagecoaches plied its course with merchandise, mail and human freightage. The turnpike begat the tavern and all along the great road inns sprang up for the accommodation of man and beast. Such a place was the Willey House whose occupants suffered disaster in the great slide of 1826—a site marked with a tableted stone for the enlightment of the tourist. But the stagecoach tavern was by no means frequent. Its presence

was precisely determined by the requirements of the trade. The White Mountain House, near the present site of Fabyans at the gateway of the Notch, was the first stop for coaches leaving the Young tavern and the last on the New Hampshire side of the line.

Colonel Young, immediately on his release from military service, began the construction of a tavern that should accommodate the new order. His brother, Jesse, had built a sawmill a mile below him on the Ammonoosuc and flawless white pine boards, made from first growth timber cut from the nearby hills, went to the making of that ambitious structure. Flawless, too, its great hewn timbers and the seventeen-inch sills upon which it rested, as sound today as upon the day of its "raising." This two-story building, having a frontage of eighty feet, was set squarely behind the old blockhouse, facing the road. The upper story consisted of one great room and two smaller ones. The large room was the particular glory of the house. It was called the ballroom and was fifty-five by twenty-five feet in length and width. It boasted an arched ceiling precisely like the famous one at Sudbury Inn and like that place had narrow benches fastened to the side walls. Though designed as a ballroom it served not only as a house of entertainment but as a town hall, an election polls, a Masonic Headquarters and a place of general public convenience. The record of the first town meeting held here is dated March 7, 1790, and shows an amusing preponderance of Young names in the selection of the town officers.

The tap room, too, was a place of public convenience in more senses than one. Here, according to the Proprietary Records, notices of sales of delinquent lands to be sold at "Publik vandue" must, according to law, be posted three months in advance. This practice continued throughout the incumbency of Samuel Young and, for six years after his death, during that of his successor, his widow Abigail.

This house, rising so astonishingly in a community of cabins, was the pride of all the countryside and its landlord, who loved a joke as all good landlords do, used to tell of a lad whom he discovered sitting astride a horse in the middle of the road, gazing at the structure with eyes and mouth agape. "What's the matter, son?" he called. "Do you think God lives here?" But the lad, too, loved a joke for all his witless look. "I did," he said, "till I saw the devil a-lookin' out the window."

Colonel Young, the founder and patriarch of the community in which his tavern was the central feature, "the one man," says an old account, "whose magnanimity was equal to his influence," passed from his sphere of action in 1805.* His wife, Abigail, maintained the inn six years longer after which its ciceronage passed to other hands.

When Levi Cobleigh bought it from the Young heirs he found one, Samuel Ross, in possession. On a tavern sign, still to be seen in the hall of that house, appear the names of Smith and Ross and, under the Masonic emblems, the square and compass, the date, 1824. As the wife of Ross was named Smith it is likely that he had as his partner there, either the father or brother of Mrs. Ross. That date, 1824, is also significant in the history of the town as the one in which the name of Gunthwaite was changed to Lisbon.

* Samuel Young's body was laid to rest in the Salmon Hole cemetery, once a part of his estate. On the scaling stone slab erected to his memory may still be deciphered the quaint epitaph, "O, the Brittle Day."

Mr. Cobleigh named his tavern the "Cobleigh Stand"—a title significant of its special function. For now the tavern was to enter upon what was to become its greatest period of public service. Mr. Cobleigh and his four grown sons were first class "hotel men" with a natural instinct for the business. All were stagecoach drivers and took turns in making the week-long trips; the one, through the Crawford Notch to Portland (over the Tenth New Hampshire), and the other to Stanstead, Canada, the Stand being considered the half-way house on that long trek.

Now the stagecoach period was in the height of its glory. In 1818 the Eastern Stage Coach Company was formed; a syndicate uniting all the stage lines in Massachusetts and New Hampshire into one organization, while five years before, in the southern part of the state, the manufacture of the Concord Coach—that famous vehicle which was to render all previous makes of coaches obsolete—was begun. Even today, the Concord coach is being manufactured to meet demands in Australia and South Africa. Thus Concord became the coaching center of southern New Hampshire, and Haverhill, a village twenty miles southwest of Lisbon, the western one. At this latter point, during the thirties and forties, as many as a hundred and fifty passengers were often set down at night from lines converging there from Boston, New York, and Concord. All of these, as well as a rival line from Hanover, served to feed the traffic of the Cobleigh Stand.

What grand days these must have been for the old tavern! One pictures in imagination the great logs burning in the seven fireplaces, the savory odors from the four brick ovens and the pleasant odors from

Tavern sign and axes used in the construction of the barn

the turning spits making a cheering welcome to the tired traveler; the tap room with its camaraderie, its cider, ale and wine, its bowls of punch and mugs of flip, hinting at that well-stocked cellar underlying the entire house, its wine room well provisioned against the needs of the long cold winters; and the warmth and welcome of the parlor where the less convivial might warm themselves at ease.

A splendid moment that, a flash of color, a sense of dramatic climax when the coach and six, announced by the sound of the horn as the driver rounded the last turn in the road, came dashing into view! The sturdy driver, with his homespun trousers tucked into calfskin boots, wore, in winter, a buffalo skin coat into the collar of which a fur cap almost disappeared and from which a bright wool tippet flared. In bitter weather, stockings, too, of heavy crimson wool were pulled over boots and trousers almost to the thighs and sometimes a red sash was bound about the waist and knotted at the side.

Doors flew open at the approach of this important equipage and the tavern swallowed up the human contents of the

coach; the mail sacks were disgorged and the light express which such lines carried; the horses were relieved of their heavy trappings and led away to the sheltering stables and all was in readiness for a night which was to yield not only the comfort of bed and board but the interchange of news and comment on human affairs in a day when no telegraph, radio or telephone served to dispense the knowledge of human event.

"The arrival of the stage coach," says Miss Deborah Allen, long a writer on the *Manchester Union*, "was of great importance for old and young, and bustle and confusion reigned supreme. With its arrival came news of the outside world, welcome indeed in those days of few papers and fewer periodicals. There must have been much charm in this mode of travel in pleasant days of summer weather, but those days were few in comparison with the dark days of the fall and winter when the chill of the unheated coach penetrated the impatient traveller, or the days of constant rain. The traveller had to be up and away before daybreak, sometimes before two in the morning. Strange contrast to the steam and electric railways and the swiftly moving, warm, luxuriant automobile."

But the social importance of the tavern in the community life was by no means restricted to stagecoach intercourse. On the great meadow of the tavern where enlistments for the War of the Rebellion had been made, musters of the 23rd Regiment of Militia were held annually for nearly three-quarters of a century. These musters lasted a week and thousands camped on the meadow and nearby hills during that stirring time. Camp meetings were held here, too, and political rallies; and when, in the early forties, Brigham Young, who had been sent east to proselyte for his strange religion, started west from this tavern for the Mormon citadel at Nauvoo, Illinois, among his followers were Jane Cobleigh, the daughter of the landlord, and her husband Darwin Richardson, and his mother. The very bench on which he sat still stands upon the veranda of that ancient house.

The age of steam, in the fifties, overtook the stage and the glory passed from its brief career although in the White Mountains coaching to the Mountain Houses continued for many years. But for all the significance of this change, and for all the village had by now moved southward a mile down the Ammonoosuc, where it already boasted two other taverns, the Cobleigh Stand, which was now called the Cobleigh Tavern, after the Civil War, found it necessary to enlarge its quarters.

Then a strange thing was done to it. Mr. Cobleigh split the house in two, moving the left side further to the north. Between these portions he interjected the old blockhouse, lifting it a story and adding a ground floor from underneath. Then the eastern portion, consisting of three rooms and an attic were added, a well proportioned adjunct to which the divided parts now constituted wings, the arched ceiling of these two sections keeping their origin in proof, and the blockhouse still preserving its integrity in the central portion. The ballroom with its wall benches is still intact and the twelve-paned sashes of the windows retain almost all of their original glass.

After the death of Levi Cobleigh the place functioned a few years longer as a tavern, his two sons, Windsor and George, maintaining it. But about 1875 it passed into the hands of R. P. Hanno who had married Addie Cobleigh, a daughter of the house, and it is still in the possession

The Salmon Hole Covered Bridge, Lisbon, N. H.

TAKEN DOWN IN MAY, 1931

of his widow. In 1871, however, the farm was divided, the northern half of both farm and house being sold; but in 1910 it was re-purchased by the Hanno family and the old farm of Col. Young regained its original integrity.

Within the house many relics of its furniture remain. In the attic are several spinning wheels and the loom on which cotton, wool, and flax was woven into cloth. Two cheese presses are there and various kitchen implements. The grandfather clock in the living room stands in the very spot where Levi Cobleigh placed it one hundred and eight years ago. A Dutch cupboard and blanket press may be seen there, their inner surfaces showing the Indian red, a stain formerly used in place of paint, as do the white pine boards that wall one of the upper chambers. Most interesting of these several items, perhaps, is a tetter or lap organ, having several octaves and a bellows operated by the performer's elbow.

The meadow that was once a camping ground for the St. Francis Indians, a muster ground for various military organizations, but particularly for the 23rd Regiment of militia; that witnessed the first Gunthwaite settlement with its twenty cabins, its blockhouse, its church and schoolhouse; which recorded the pageant of civilization as it progressed from oxcart to stagecoach, steam railway and automobile is now an aviation field; and the sign that once announced, in turn, the Young Tavern, the Smith and Ross Tavern and the Cobleigh Stand is now replaced by one advising the traveler of the presence of the "Cobleigh Airport."

What strange memories old taverns must have.

Symbolic Cemetery Gates in New England

By Mrs. Harriette M. Forbes

VALUES and essentials change from one generation to another. One hundred or more years ago, the goal of a young man's ambition was first of all to have a house of his own. Stephen Salisbury, a bachelor aged twenty-four, had been in Worcester only three years when in 1770 he writes to his brother, "It would be prudent in me to fix upon some place to live upon, for I see no way of ever bettering myself here until I do have one that I can call my own."

When an eighteenth-century man had built his house, planted his gardens, laid out his walks, with stepping stones or flags, protected it all with a fence as strong and beautiful as he could afford, a great measure of content descended upon him. His position in the town was almost assured—not quite however—there were other essentials.

Next to the house in dignity and importance came the pew in the town meeting house. At first it was large and square—a later generation preferred it long and narrow, but to each it was necessary that it should be a piece of property, passed to him by a legal deed, left by his will to his descendants, his to use and enjoy forever. In the most comfortable corner sat his wife, where she loved to sit; the hymn books were their property, she marked her favorite hymns with a wavering cross; the fans, the footstools, the Bible, all were theirs, and when on a Sunday the family came down the aisle in their best attire, seated themselves in their accustomed order on the red bombazine cushions, and the husband having stood at the door while each one entered, at last himself sat down, drew to the door and fastened the button which held it in place, his cup of content was nearly full.

One thing, however, still remained. He knew that life was uncertain and death was sure. Having provided for the former, he should also provide for the latter. And it was not unpleasing to him to do so. He knew this last step also added to his position—a desirable lot in the village cemetery, his own—showed to the community what kind of a man he was—a solid citizen, prudent and foreseeing, and willing to spend handsomely for the future. So he bought his lot and then just as he had done to his garden plot and to his pew in the church, he fenced it about, sometimes with wood, sometimes with stone, sometimes with even a typical New England stone wall and later with the interesting iron fences of the Victorian era. It is the gates of these lot fences that I have chosen as the subject of this paper.

Although living very near to the time when some curious psychological wave inundated the country, it is hard to tell whence it came. We only remember and see the results. The beautiful fences around the home lots, with their graceful urns, their interesting harps, the elaborate iron tracery of arabesques, of laurel, oak and flowers were all swept away; the pews were no longer a man's religious castle, he did not own the hymn books or the footstools or anything in the pew. He sat in a seat owned by the church corporation and theoretically free to all. This same wave beat around the cemeteries. One by one the fences disappeared, sometimes by a decree of the cemetery trustees they went en masse. It is much easier to mow the lots when there are no

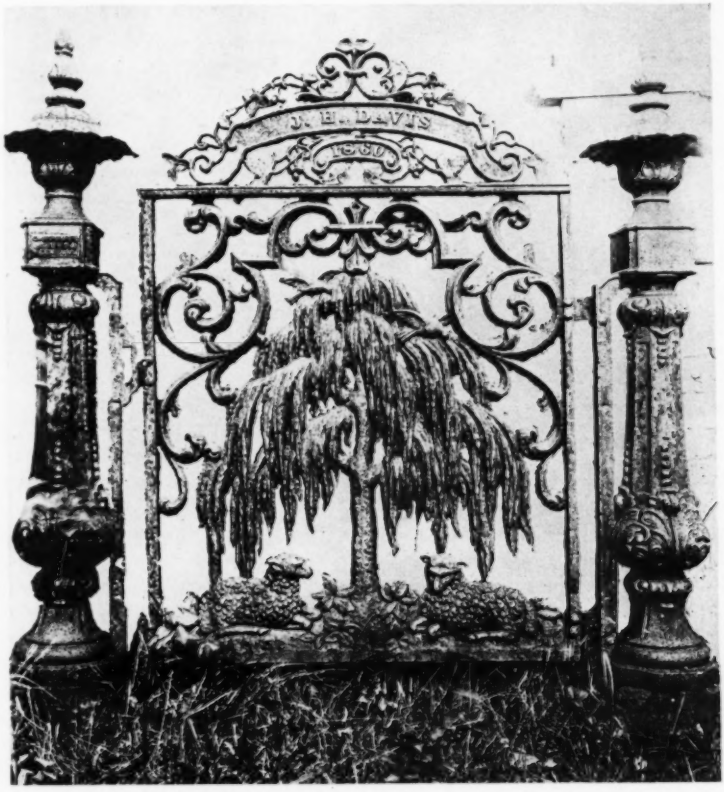

Fig. 1. Gate of Cemetery lot, Grafton, N. H.
MADE IN KEENE, N. H. IN 1860

fences and for the same reason the footstones were sometimes moved up close to the headstone, or used as building material for some necessary wall, or even thrown quite away. Consequently one man could do the work of two and one was unemployed.

In Portland, Conn., the caretaker told me it was only seven years since the iron fences in that cemetery were taken down. Liking them himself, he used many of them to enclose one side of the grounds, but the gates with few exceptions were destroyed. In other places we often find the gate gone or rusty and neglected, hanging a little longer to the posts which once bore it proudly. But they are all doomed and another generation may search in vain for this kind of craftsmanship.

Fig. 2. Gate at Warren, Mass.

These iron cemetery fences were not used for a long period of time, the earliest dating from about 1830, while after 1885 it is doubtful if anyone was bold enough to indicate thus to the world that this lot of land was his possession and it meant to him faith, hope, and immortality.

The majority of the fences and the gates were of conventional designs, but many that were symbolic appealed strongly to the sentimental Victorian age. They were made by the hundreds in New York state, in Ohio and Pennsylvania, but as far as I know most of those used in New England were of her own manufacture. For each gate there was first of all an artist of more or less ability to design it, then it went to the carver who made a smooth, carefully cut pattern, and this was given to the iron worker who made the moulds and cast the gate. Apparently the designs were passed from one to another and even a patent did not seem to protect. A very favorite pattern in Massachusetts was the willow tree and lambs (No. 1). This appears with various small differences—sometimes the willow tree was against a background of infrequent roses, sometimes against a kind of trellis work with ivy leaves, occasionally with an arch of rustic design over the top. I have found this gate signed G. Holmes and Bro., Keene, N. H., and E. Weeman, Boston, the two gates being identical. But Holmes honestly confesses that his designs are not his own as in the following advertisement which appeared in the *New Hampshire Sentinel*, on April 17, 1857:

"The subscriber having made arrangements with a gentleman in Boston to furnish him with all the new and latest styles of patterns for cast and wrought iron fences is prepared and would be happy to furnish to all who may be in want of fence for cemeteries, balustrades and front yards at less than Boston prices."

This is signed George Holmes, Keene, N. H. He does not, however, say who first thought of suggesting Paradise by the lambs lying peacefully under the tree on whose branches birds are alighting, symbolizing the flight of the soul into the regions of the blest. A very similar idea is that of a gate in Warren, Newton, and other places where the willow tree droops more sadly and one of the lambs has been supplanted by a contented lion (No. 2), the birds have gone and the background instead of a trellis or roses is cleverly made of the stems and seeds of poppies, an emblem of sleep.

A less successful worker redrew the whole thing and well pleased with his work signed his name, J. I. Healey, 21 Sudbury St., Boston.

There are a number of gates of similar design, all having a willow tree for the central thought. Among these is the little maiden who sits under her tree with bent head, a hopeless picture of grief (No. 4). There are turned-down torches on either

Fig. 3. Gate at Keene, N. H.

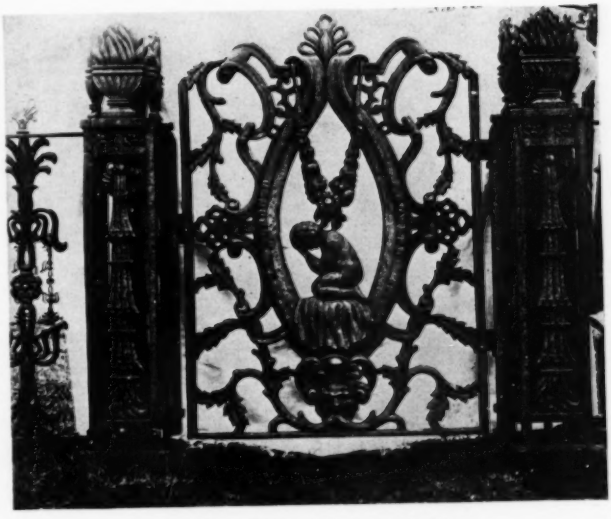

Fig. 4. Gate at Keene, N. H.

Fig. 5. Ashburnham, Mass.

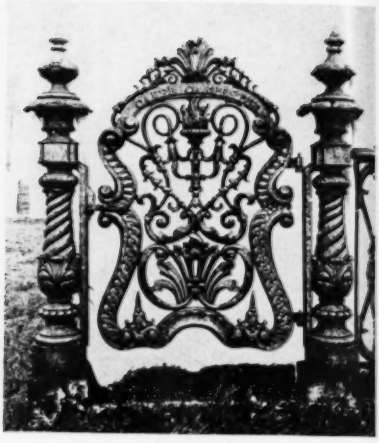

Fig. 6. Warren, Mass.

Fig. 7. Worcester, Mass.

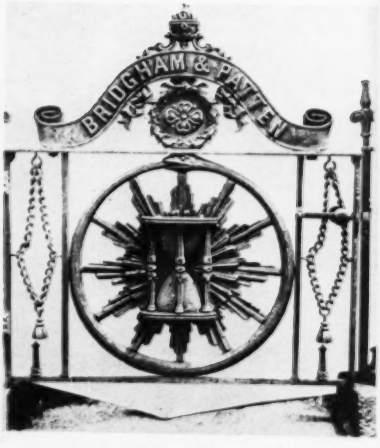

Fig. 8. Providence, R. I.

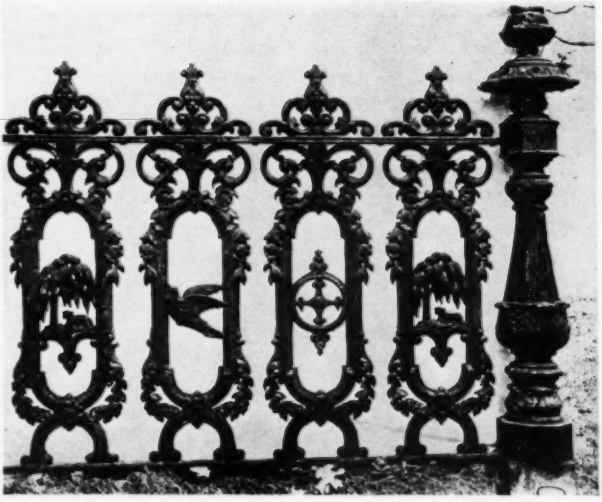

Fig. 9. Fence at Sterling, Mass.

Fig. 10. Gate at Fitchburg, Mass.

side, an old Grecian symbol of death, and on top of her posts are blazing urns.

Closely allied to this design is that of the festoon of flowers with the tiny willow tree (No. 3). In fact the two gates are nearly identical except that the little tree replaces the mourning maiden. This also was very popular. In Norwichtown they can still be counted by the dozens. Sometimes a cross took the place of the tree. The fences which were chosen to go with this style of gate were usually of willow trees with one or two lambs lying beneath them. A more unusual form is the one photographed in Sterling where the one lamb under the tree alternates with a Greek cross and that in turn with a flying bird (No. 9). Thus the church, the departing soul and the pastures of Paradise are all indicated.

Another gate, undoubtedly designed by the maker of the lion and the lamb is that of the musical instruments (No. 5). The birds alight on the poppy stems again typify the souls in Heaven, this time listening to strains of heavenly music. This gate is apt to have over it a canopy of grapes, in itself a symbol of good cheer and happiness. Another favorite pattern is that of the torch turned up, indicating life and not death (No. 6).

In No. 7 we also have a very common design, the two turned-down torches crossed on the gate, another one on each post, emblems of death and devastation.

In Fitchburg, on the very top of its mountainous cemetery, is a large lot with a fence of heavy balusters and gates which seem fitted to stand another century (No. 10). The posts also have the turned-down torches, burning very merrily as do the blazing urns above. We can almost imagine that the breeze which is rarely absent from this high location makes itself felt on the iron. The gates themselves are of a dignified, conventional design having, however, two small medallions, one with a winged hourglass denoting the flight of time, another with a tiny owl with his wings folded around him, typical of night and death.

It is rare in any modern cemetery to find more than three or four of these iron fences still in place and many of the few that are left are succumbing to rust. Of the places, however, that I have visited in search of symbolic gates, two are preeminent for the number of those that remain and the care which has been bestowed upon them. Those two are the Cedar Grove cemetery in New London, Conn., and Mount Auburn in Cambridge. Both have fences of great distinction and in Mount Auburn, in the case of one fence, we can discover all that we can expect to know. This is the unusual one with its two imposing gateways designed for the Scots Charitable Society in 1847. They bought, in 1841, a large corner lot and in 1845 a committee was appointed "To obtain suitable designs for an Iron fence round the lot and estimate cost for the same." Two years later Mr. Cameron of the committee reports "That we have encountered much difficulty in getting out a satisfactory, appropriate fence adapted to the ground; but we have at length succeeded and I trust it will be erected this year." (No. 11). In November of that same year (1847) the committee reported that the fence had been completed and they rendered their itemized bill, which, including the cost of the lot and grading, was $2,243.35. The items in regard to the fence are:

Drawing plans	$50.00
Modelling the figure of St. Andrew	75.00
Carving	80.00
Making patterns	141.00
Stone posts	108.00

Fig. 11. Gate at Mount Auburn Cemetery, Cambridge, Mass.

DESIGNED BY T. VOELCKERS, BOSTON ARCHITECT
AND CAST BY D. MILLER, BOSTON

Setting	75.00
Castings	528.32
Drilling stones	31.50
Iron work	516.06
Painting	37.00

That the actual work of casting and making the fence was done by one of their members, David Miller, we glean from a modest tablet on the gate: "D. Miller, Maker, Boston." But there seems no item in the records of the Society which gives us the least clue to the man who really designed the fence and made it "neat and substantial," as they wished. Nor could we ever have guessed who this unknown artist might have been if it were not for a book published in New York, *Rural Cemeteries*, by Nehemiah Cleveland. In an advertising appendix there are given pictures of various gates with the names of their designers and among them is this one, "Designed and drawn for the Scots Charitable Society by T. Voelckers, Architect." There are pictured two other gates in Mount Auburn, also of his designing, one of them for the double lot of M. Tisdale and S. K. Hewins (No. 13).

For some years, from 1850 to 1860, Theodore Voelckers appears in the Boston Directory as an architect and he may have designed a number of the symbolic iron gates for which Boston was famous at that time. It is not hard to see his hand in that for the Lawrence family (No. 12), and as we know that he sometimes used a coat-of-arms he may have been chosen to make the dignified ecclesiastical fence in Lancaster which surrounds the lonely grave of David Steuart Robertson, a member of the Scots Charitable Society. This has a beautifully cut copper lozenge with the Steuart arms, the same, probably, which the young Scotchman mentions in his will as being engraved upon various articles owned by him. He had lived in Lancaster only seven years but in those few years he had done much for the town and made a host of warm friends. Among them was the poet of Longfellow's "Wayside Inn," Thomas William Parsons, who not only wrote a poem for his obituary notice, but on his monument are cut the following lines which came from the poet's heart:

"Here Steuart sleeps and should some brother Scot
Wander this way and pause upon this spot,
He need not ask, now life's poor show is o'er
What arms he carried or what plaid he wore,
So small the value of illustrious birth,
Brought to this solemn, last essay of earth;
Yet unreproved, his epitaph may say
A royal soul was wrapt in Steuart's clay,
And generous actions consecrate his mound,
More than all titles, though of kingly sound."

Most of the emblems used in cemeteries of the mid-Victorian era were of far greater antiquity than the coat-of-arms. In reading the addresses delivered at the consecration of some chosen piece of land or even at the funeral of some well-known person, we find there were some who condemned the use of pagan imagery, "the fragmentary column or torch reversed and going out in darkness," says one speaker, "was a fit expression of the popular belief and truly symbolized a sorrow in which hope had neither lot nor part." "It is very doubtful" says another, "whether the Egyptian style is most appropriate to a Christian burial place."

To another class of people, however, no symbolism had the dignity and the appropriateness of the Egyptian. We find the imposing entrances of many of these old cemeteries immense granite archways with winged globes and suns. One of these is at Mount Auburn, erected in 1844 at a cost of $10,000. It is rare, however, to find gates for private lots of

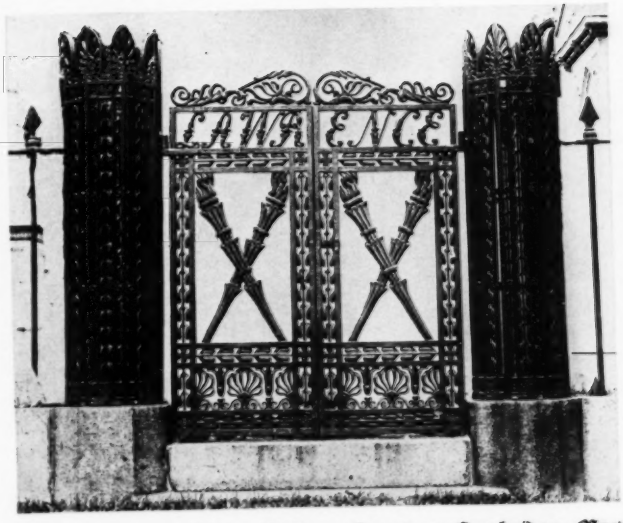

Fig. 12. Gate at Mount Auburn Cemetery, Cambridge, Mass.

Fig. 13. Gate at Mount Auburn, Cambridge, Mass.

DESIGNED BY THEODORE VOELCKERS, BOSTON

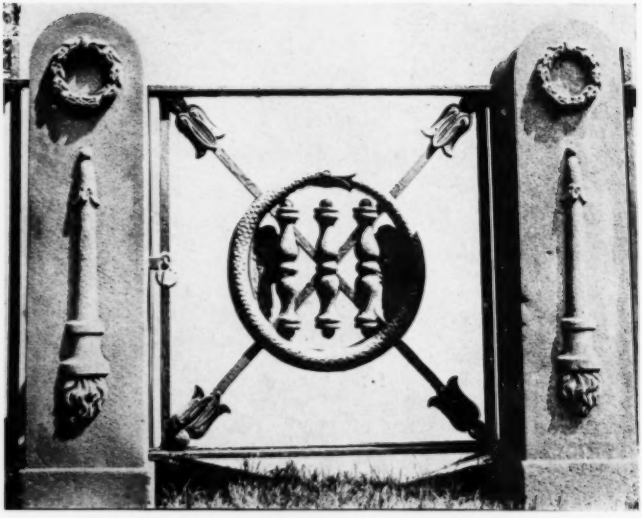

Fig. 14. Gate of Bradlee Lot, Mount Auburn, Cambridge, Mass.

Fig. 15. Gate at New Haven, Conn.

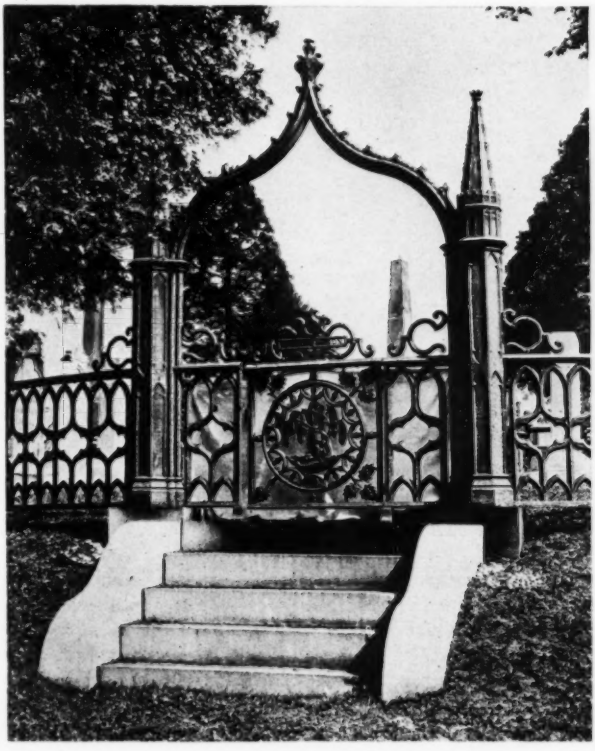

Fig. 16. Albertson Gate, New London, Conn.

Egyptian design. The most elaborate one in this style which I have found is in New Haven (No. 15). The winged globe with the asps ready to strike, is a symbol of divine protection throughout life. Death is indicated here by the reversed torches just touched by the tips of the outspread wings. Below are the two sphinxes, a mingling of spirit and matter and a symbol of mystery.

Probably the more common design of a serpent with his tail in his mouth is also of Egyptian origin. On the gate for J. P. Bradlee, in Mount Auburn (No. 14), it is used in a very distinctive Egyptian setting, the hourglass, which is not Egyptian, being suggested by the three uprights of the frame. I have not found this design without the hourglass, the idea being to contrast the shifting sands of time with the Alpha and Omega of the endless circle—the world without end. In Providence and other places we find it combined with a nimbus (No. 8), thus suggesting the flight of time and the glory of the risen being for all eternity.

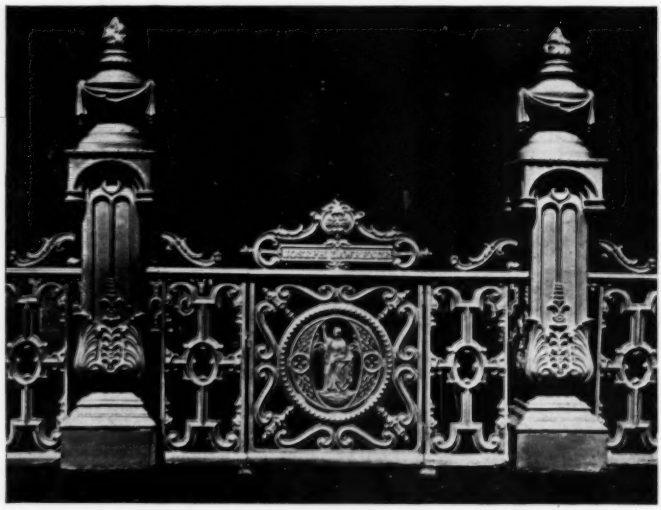

Fig. 17. Lawrence Lot, New London, Conn.

In contrast to these sombre emblems are the cheerful designs which suggest the peace of Paradise and the mourner's hope. The Albertson gate in New London (No. 16) is typical of the rest reserved for the saints. The youth under the willow tree is resting awhile from his earthly labors before trying his unused wings in heavenly flights. In the meantime the grapes are emblematical of the comfort and cheer of the promised land. The tired passerby envies the deep content expressed by the picture.

"Hope is an anchor of the soul, both sure and steadfast which entereth into that within the veil," and Hope, as imagined by the Victorian artist, stands at many an entrance, raising her right hand toward Heaven. Joseph Lawrence's lot in New London, Conn. (No. 17), has heavy posts with draped urns and burning torches, but on the gate, Hope is pointing upwards—a symbol not of death but of that life beyond death for which the mourner longs. "Moreover also my flesh shall rest in hope."

Annual Report of the Treasurer of the Society for the Preservation of New England Antiquities

For the year ending February 28, 1933

Balance Sheet

Assets

Cash and Securities:			
Cash in First National Bank	$ 423.66		
Cash in Webster & Atlas National Bank	14,562.11	$ 14,985.77	
Deposits in Savings Banks		21,272.32	
Securities (Book Value)—Bonds		82,138.09	
Securities (Book Value)—Stocks		76,722.93	195,119.11
Real Estate — Houses at cost or assessed value plus expenditures for restoration			403,443.41
			$598,562.52

Liabilities

Note Payable (Secured by $5,000 Amer. Tel. 5's 1965)		$ 2,200.00	
Permanent and Temporary Funds — these, together with the above note should be equalled by cash and securities: Endowment Funds	$182,261.64		
Temporary Funds	11,055.83		
Unexpended Appeals	848.42		
Restoration Funds	395.45		
Maintenance Funds	3,858.23	198,419.57	200,619.57
Mortgage Notes Payable		$ 44,600.00	
Funds Invested in Real Estate — being equity at time of acquisition plus credits from Appeals and Gifts for Restoration		372,343.41	416,943.41
Over-Expenditures: For Restoration		$ *2,637.78*	
For Maintenance		*230.21*	
Operating Deficit — Balance March 1, 1932	$ *11,658.37*		
Add — Loss for Current Year — Exh. B	*4,474.10*	*16,132.47*	*19,000.46*
			$598,562.52

Profit and Loss Account

Income Credits:			
Active Memberships		$4,567.50	
Associate Memberships		4,395.75	
Income on Liberty Loan Endowment Fund		1,214.75	
Receipts — Bulletin, Post Cards and Admissions		158.45	$10,336.45
Expenses:			
Annual Meeting		$ 153.25	
Extra Labor		358.91	
Express		503.75	
Box Rent, etc.		34.50	
Interest on Otis House Mortgage		1,932.50	
Library	$282.00		
Less — Income on Fund	4.25	277.75	

Furniture and Fixtures	15.00	
Membership Campaign	89.02	
Office Supplies	357.54	
Old-Time New England — Net	2,196.48	
Postage	570.22	
Salaries	6,925.90	
Telephone	289.95	
Architectural Drawings	39.09	
Museum Objects	186.81	
Wing Chair	220.00	
Suspense (Vernon Court Pieces, etc.)	644.50	14,795.17
		$ 4,458.72
Over-distribution of Interest and Dividends to Funds		15.38
		$ 4,474.10

Statement of Cash Receipts and Disbursements

Cash Receipts

	Gross	*Expense*	*Net*	
Interest and Dividends				$ 7,214.29
Appeals — of January 30, 1932	$ 360.40	$ 41.00	$ 319.40	
Appeals — of September 20, 1932	3,803.72	242.30	3,561.42	3,880.82
Permanent Funds:				
Jewett House — Bequest			$18,595.00	
Thacher House — Gift			5,000.00	
Life Memberships			600.00	
Peabody Smith Cemetery Fund			10,000.00	34,195.00
Temporary Funds:				
Bigelow Publication Fund — Royalties			$ 110.30	
Annie L. Wood Fund — Gift			200.00	
Miscellaneous Gifts			34.00	344.30
Maintenance of Houses:				
Rent			$ 1,572.65	
Admissions			107.00	
Gifts			207.00	1,886.65
Mortgage on Swett-Ilsley House				1,200.00
Income Accounts:				
Dues — Active Memberships			$ 4,567.50	
Dues — Associate Memberships			4,395.75	
Miscellaneous Sales — Bulletins, etc.			158.45	9,121.70
Withdrawal from Suffolk Savings Bank				644.50
Total Receipts				$58,487.26
Cash Balance — February 29, 1932				14,261.27
				$72,748.53
Cash Disbursements				57,762.76
Cash Balance — February 28, 1933				$14,985.77

Cash Disbursements

Investments:			
$5,000 Boston Elevated Railway 6½'s 1957		$ 5,000.00	
$5,000 Bell Telephone of Canada 5's 1957		4,756.25	
$5,000 Consolidated Gas of New York 5's 1957		4,881.25	
$5,000 Cleveland Union Terminal 5½'s 1972		3,587.50	
$5,000 New York Steam Co. 5's 1956		4,575.00	
Deposits — Massachusetts Savings Bank (Interest)		27.88	
Deposits — Suffolk Savings Bank (Interest)		34.70	
Deposits — Provident Inst. for Savings (Wood Fund)		200.00	$23,062.58
Real Estate — Purchase of additional land (Laws House)			500.00
Notes and Mortgages:			
Reduction of Otis House Mortgage		$ 5,000.00	
Reduction of Cooper-Austin Mortgage		200.00	
Reduction of Collateral Note Payable		5.00	5,205.00
Temporary Funds:			
Architectural Photography		$ 76.89	
Laws House Repairs		487.81	
Museum Cases		1,368.26	
Museum Objects		319.83	
Hat Trees		9.50	2,262.29
Appeals:			
Of January 15, 1931 — Shirley Eustis House		$ 702.00	
Washington Exhibition — Expenses		788.79	
Williamsburg Exhibit — Expenses		41.48	
Of September 30, 1932 — Otis House Heating Equipment		200.70	1,732.97
Maintenance of Houses:			
Taxes		$ 1,295.54	
Insurance		603.80	
Repairs		5,070.46	
Heat		557.66	
Interest		835.15	
Caretakers, etc.		1,735.61	10,098.22
General Operating Expenses		$14,795.17	
Less — Transfers — Museum Objects	$186.81		
Antiques	482.00		
Library Fund Income	4.25	664.56	14,130.61
Payment to Treasurer of Quincy Memorial			771.09
Total Disbursements			$57,762.76

Savings Accounts and Securities Owned

Savings Accounts:	*Deposit*	*Interest Received*
Boston Five Cents Savings Bank	$ 3,000.00	$ 113.55
Home Savings Bank	4,000.00	161.60
Massachusetts Savings Bank	4,000.00	151.40
Massachusetts Savings Bank (Emergency Fund)	764.99	27.88
Provident Institution for Savings	2,000.00	70.61
Provident Institution for Savings (Wood Fund)	200.00	

Suffolk Savings Bank	3,000.00	112.50
Suffolk Savings Bank (Kimball Fund)	307.33	34.70
Warren Institution for Savings	4,000.00	151.40
	$21,272.32	$ 823.64

Bonds:		*Par Value*	*Book Value*	*Market Value*	*Interest Received*
American Tel. & Tel. Co.	5's 1965	$ 5,000.00	$ 5,025.00	$ 5,000.00	$ 250.00
Atchison, Topeka & Santa Fe	4's 1965	2,000.00	1,750.00	1,600.00	80.00
Bell Telephone of Canada	5's 1957	5,000.00	4,756.25	4,500.00	* 68.75
Blackstone Valley Gas & Electric	5's 1939	6,000.00	5,700.00	6,000.00	300.00
Boston Elevated	6½'s 1957	5,000.00	5,000.00	5,000.00	*143.54
Cleveland Union Terminal	5½'s 1972	5,000.00	3,587.50	3,300.00	* *80.21*
Consolidated Gas of New York	5's 1957	5,000.00	4,881.25	5,000.00	* 99.31
Copley Square Trust	4½'s 1941	3,000.00	2,711.25		135.00
Great Lakes Power Co.	6's 1940	7,000.00	7,000.00	4,900.00	420.00
Massachusetts Gas Co.	5's 1955	9,000.00	8,840.00	6,400.00	450.00
New England Power Association	5's 1948	10,000.00	10,000.00	4,700.00	500.00
New York, New Haven & Hartford	6's 1948	5,000.00	6,613.34	3,250.00	300.00
New York Steam Co.	5's 1956	5,000.00	4,575.00	4,900.00	* 75.00
Southern California Gas	5's 1937	5,000.00	4,775.00	4,250.00	250.00
Southern Pacific	4½'s 1969	2,000.00	1,948.50	900.00	90.00
United Drug	5's 1953	5,000.00	4,975.00	3,000.00	250.00
		$84,000.00	$82,138.09	$62,700.00	$3,331.39

* Purchased during year.

Stocks:	*Shares*	*Book Value*	*Market Value*	*Dividends Received*
Amer. Agricultural Chemical, Pfd. c/d	17	$ 1,707.31	$ 170.00	$
American Tel. & Tel. Co.	59	7,333.52	6,195.00	531.00
Consolidated Gas of New York	35	4,243.75	1,785.00	140.00
Draper Corporation	87	6,177.00	2,175.00	174.00
Edison Electric Ill. Co. of Boston	30	7,051.65	4,680.00	372.00
Electric Bond & Share	70	4,401.06	1,050.00	
General Electric Co.	416	4,633.20	5,824.00	228.80
General Electric Co. Special	62		682.00	37.20
L. A. W. Acceptance Corp., Pfd.	2	200.00		
Ludlow Manufacturing Associates	16	2,073.00	800.00	96.00
New England Tel. & Tel. Co.	100	10,806.62	8,100.00	800.00
New York Central R. R. Co.	50	6,168.75	1,000.00	
New York, New Haven & Hartford R. R.	50	4,503.75	750.00	
Puget Sound Traction, Light & Power, $6 Pfd.	26	2,791.75	260.00	104.00
Puget Sound Traction, Light & Power $5 Prior Pfd.	8	204.19	160.00	30.00
Radio Corporation of America — Common	69		345.00	
Southern Pacific Co.	50	5,443.75	800.00	
Springfield Gas Light Co.	62	2,495.55	1,674.00	163.06
U. S. Steel, Pfd.	35	3,929.83	2,310.00	245.00
Western Union Telegraph Co.	26	2,558.25	624.00	26.00
		$76,722.93	$39,384.00	$2,947.06

SUMMARY

	Book Value	*Market Value*	*Income Received*
Savings Accounts	$ 21,272.32	$ 21,272.32	$ 823.64
Bonds — Par Value $84,000.00	82,138.09	62,700.00	3,331.39
Stocks	76,722.93	39,384.00	2,947.06
	$180,133.34	$123,356.32	$7,102.09

OTHER INTEREST

Deposit — First National Bank	$ 21.40
Deposit — Webster & Atlas National Bank	90.80
Total Interest and Dividends received	$7,214.29

REAL ESTATE OWNED

	Book Value	*Mortgages*	*Equity*
Eleazer Arnold	$ 10,663.65	$	$ 10,663.65
Browne House and Barn Museum	36,944.56	3,100.00	33,844.56
Bennett House (acquired this year)	9,000.00		9,000.00
Conant House	1,177.62		1,177.62
Chaplin-Clark-Williams House	2,700.00		2,700.00
Cooper-Austin House	13,975.24	5,300.00	8,675.24
Crocker House	15,000.00		15,000.00
Tristram Coffin House	15,725.84		15,725.84
Derby House	24,897.98	5,000.00	19,897.98
Emerson House	8,000.00		8,000.00
Eastman House (acquired this year)	3,000.00		3,000.00
Fowler House	3,920.50		3,920.50
Jackson House	7,203.57		7,203.57
Jewett House (acquired this year)	6,000.00		6,000.00
Laws House (Addition of $500 for land purchased)	2,343.22		2,343.22
Rebecca Nurse House	11,500.00		11,500.00
Otis House	162,125.63	30,000.00	132,125.63
Quincy Memorial	17,500.00		17,500.00
Scotch-Boardman House	4,496.27		4,496.27
Swett-Ilsley House	4,182.33	1,200.00	2,982.33
Stetson House	8,000.00		8,000.00
Spaulding Grist Mill	1,500.00		1,500.00
Short House	16,087.00		16,087.00
Thacher House	7,500.00		7,500.00
Tufts House	10,000.00		10,000.00
	$403,443.41	$44,600.00	$358,843.41

No changes in "Book Value" during year except as above noted.
Mortgages decreased $4,000 during year, details being as follows:

Decrease — Otis House Mortgage	$5,000.00	
Decrease — Cooper Austin Mortgage	200.00	$5,200.00
Increase — Swett-Ilsley Mortgage		1,200.00
Net Decrease		$4,000.00

Endowment Funds

Eleazer Arnold House		$ 3,302.08
Browne House		5.00
Chaplin-Clark-Williams House		2,558.75
Tristram Coffin House		4,500.00
Crocker House		10,000.00
Tufts House		100.00
Emerson House		2,875.00
Fowler House		76.68
Frost Cemetery		1,001.40
Jewett House — Bequest Received August, 1932	$20,000.00	
Less — Inheritance Tax	1,405.00	18,595.00
Nurse House		5,000.00
Otis House		5,920.49
Quincy Memorial		18,162.11
Stetson House		3,000.00
Swett-Ilsley House		510.00
Thacher House — Balance in Fund, February 29, 1932	20,000.00	
Additional Gift, January, 1933	5,000.00	25,000.00
Helen Collamore Fund		5,153.13
Liberty Loan Fund		28,591.32
Library Fund		100.00
Life Membership Fund (increased $600 during year)		34,841.04
Museum Endowment Fund		1,694.64
Publication Fund		725.00
Thayer Museum Fund		500.00
Nurse House Fund		50.00
Peabody-Smith Cemetery Fund (received March, 1932)		10,000.00
		$182,261.64

Temporary Funds

		Balances 2/28/33
Architectural Museum, Watertown		$ 1,000.00
Asher Benjamin Drawings Fund		52.30
Architectural Photography — Balance 3/1/32	$1,426.44	
Expended during Current Year	76.89	1,349.55
Bigelow Publication Fund — Balance 3/1/32	100.88	
Royalties received during Current Year	110.30	211.18
Connecticut Fund		3,866.41
Cooper-Austin House Mortgage Fund — Balance 3/1/32	419.49	
Interest on Fund	17.83	437.32
General Emergency Fund — Balance 3/1/32	737.11	
Interest on Fund	27.88	764.99
Kimball Emergency Fund — Balance 3/1/32	2,306.95	
Interest on Fund	34.70	2,341.65
Laws House Repair Fund — Balance 3/1/32	480.69	
Interest on Fund	20.40	
	501.09	
Deduct — Expenditures for Repairs	487.81	13.28

Lawrence Park Memorial			69.00
Maine Fund — Balance 3/1/32		266.58	
Transferred to Jewett House Maintenance		266.58	
Museum Cases Fund — Transfer from 1/2/32 Appeal		1,644.29	
Expenditures for Cases, etc.		1,368.26	276.03
New Hampshire Fund — Balance 3/1/32		583.49	
Transferred to "Funds Invested in Real Estate" for cost of land purchased at Laws House		500.00	83.49
Otis House Mortgage Fund			2.00
Rhode Island Fund — 3/1/32		290.74	
Transferred to Howland House Restoration		290.74	
Vermont Fund			197.85
Museum Objects — Balance 3/1/32		39.85	
Transferred from Interest and Dividends		93.17	
		133.02	
Expenditures for Museum Objects	$319.83		
Less — Transferred to Profit and Loss	186.81	133.02	
Annie L. Wood Fund (received November, 1932)			200.00
Publication Endowment Fund — Balance 3/1/32		135.50	
Transferred from Interest and Dividends		30.78	166.28
Miscellaneous Gifts — Received during the Current Year		34.00	
Expenditures		9.50	24.50
			$11,055.83

Maintenance Accounts

	Balance 3/1/32	*Expended*	*Credits* *Miscellaneous* *Source*	*Amount*	*Interest*	*Balance* 2/28/33
Eleazer Arnold	$ 355.21	$ 90.68			$ 140.21	$ 404.74
Browne	* *405.04*	200.70	Appeal 9/20/32	$ 302.77	302.97	
Bennett		237.42			237.42	
Chaplin-Clark	* *7.58*	88.10			108.61	12.93
Cooper-Austin	714.96	1,497.01	Rent	800.00	A *200.00*	* *182.05*
Crocker	793.16	235.00	Admissions	2.55	424.56	985.27
Tristram Coffin	228.72	313.36	Gifts	28.00	191.07	134.43
			Admissions	29.65		
Derby		1,015.53	Gift	100.00	442.32	*1.25*
			Appeal 9/20/32	442.31		
Emerson	283.26	89.10	Rent	50.00	122.06	369.07
			Admissions	2.85		
Eastman		126.66			121.61	* *5.05*
Fowler	2.33	20.12			17.79	
Jackson		67.60	Admissions	24.30	32.65	
			Rent	10.65		
Jewett		575.73	Maine Fund	266.58	394.75	85.60
Laws		40.76			40.76	
Nurse	298.72	679.26	Rent	350.00	B *5.00*	
			Admissions	23.75	212.28	200.49
Otis	**1,846.86*	1,888.20	Appeal 9/20/32	2,602.64		
			Gifts	79.00	1,011.56	* *41.86*

Squash		151.37	Rent	147.00	13.08	8.71
Scotch-Boardman		28.68			28.68	
Swett-Ilsley	321.56	1,687.54	Admissions	6.30 C	1,200.00	
			Rent	215.00	21.65	76.97
Stetson	188.84	67.14	Admissions	3.90	127.38	252.98
Spaulding Grist	113.83	37.63				76.20
Short		38.37	Admissions	13.70	24.67	
Thacher	163.46	155.04			849.12	857.54
Tufts	214.85	32.92			4.25	186.18
Frost Cemetery	155.59				42.52	198.11
Howland	349.72	635.65	R. I. Fund	290.74	4.20	9.01
Peabody-Smith Cem.		98.65			98.65	
	$1,924.73	$10,098.22		$5,791.69	$6,009.82	$3,628.02
Under-expended	$4,184.21					$3,858.23
Over-expended	*2,259.48*					*230.21*

* Over-expenditures

Note: A and *B* are payments on Notes Payable — Transferred to "Funds Invested in Houses" — being increases in equities.

C is a new mortgage — This is a deduction from "Funds Invested in Houses" — being a reduction in equity of Swett-Ilsley House.

CARLETON R. RICHMOND
Treasurer

We have examined the cash transactions for the period under review and found that all cash shown to have been received had been properly accounted for: and we saw cancelled cheques or other satisfactory evidence of payment for all disbursements. We satisfied ourselves that all income arising from securities owned during the year has been duly received and accounted for, and that the balance of cash on February 28, 1933, as shown by the books, and the securities and savings accounts were properly accounted for.

The Balance Sheet and related statements are in accordance with the General Ledger, and we believe they set forth substantially the financial condition of the Society on February 28, 1933, and the results of operations for the year ended that date.

BOYDEN, YARDLEY & GRAY, INC.
Auditors.

Needlework Picture Representing a College Building
ORIGINAL IN POSSESSION OF THE MASSACHUSETTS HISTORICAL SOCIETY

Needlework Picture Representing a Colonial College Building

By Samuel Eliot Morison

In THE cabinet of the Massachusetts Historical Society there is an interesting piece of embroidery, 9 x 10 inches, representing a building, a photograph of which we have reproduced in this number. A description of it was printed in the *Proceedings* of that Society for 1894 (2d series, vol. IX, p. 102), but without illustration. This embroidery has recently been reëxamined in the hope that it might prove to be a representation of some actual college building, such as the Old College at Harvard described in the April, 1933, issue of *Old-Time New England*.

Unfortunately, the records of the Massachusetts Historical Society reveal absolutely nothing as to the provenance. All samplers, pieces of embroidery, and pictures of college buildings mentioned in the records are otherwise accounted for.[1] Mr. Julius H. Tuttle, the librarian, thinks that it must have been given to the So-

[1] The "View of Yale College from Mr. Pemberton," recorded in the *Proceedings M. H. S.*, i. 85, has been identified as an engraving of the first Yale building.

ciety in its early days, around 1795, when the records were not very carefully kept.

The background of the embroidery is red, evidently intended to represent a brick building. The five doors are also red. The two lines of strapwork, the eaves, door and window mountings and frames are white; the door-knockers are yellow; the window panes, a faded light green. Roof shingles are black and white; the sky is blue, and rather more effectively streaked with white clouds than the illustration shows. There are three stories to the building, and an attic, with four small gables and a larger one in the center. Upon the central gable, which contains an octagonal window, is poised a conical beehive, in yellow; and eight gigantic bees are buzzing about it. There are four chimneys, out of which a curiously conventionalized smoke is issuing; and it is clear from inspection of the original, that the windows are meant to be casements.

On either side of the central gable is poised a white angel, raised somewhat and similar in treatment to the "stump work" of the time of Charles II. Between the angels floats a raised scroll, containing the inscription

euco. A PRAESEPIBUS RCEUT

This is evidently copied, by someone who did not know much Latin, from the familiar Virgilian description of the habits of bees, found both in the Aeneid, i. 434-5 and the Georgics, iv. 167-8:

> Aut onera accipiunt venientum, aut agmine facto
> Ignavum fucos pecus a praesepibus arcent.

"They either receive the burdens of those coming, or in company formation exclude from the hives the indolent tribe of drones."

So the inscription on our scroll was highly apposite for a college—representing what the college authorities are always endeavoring to do. Our embroiderer states it as a fact: "They keep out drones from these premises"—for *praesepes* means house, habitation, premises, as well as hives.

Apart from this inscription, the general size and proportion of the building depicted suggests a college. Does it represent a particular building; and if so, which? Is it to be taken seriously as an actual colonial college, or as a mere needle exercise, representing some imaginary building? When was it executed, and by whom?

To answer these questions, photographs of the embroidery have been circulated to a number of experts; and it is hoped that publication of the photograph here may elicit more opinions.

Mrs. Charles B. Perkins, who has studied the psychology of artistic expression, is quite certain that this is not the work of a child. She supposes it to be that of an adult, at least eighteen years old; and believes that it does attempt to depict a definite building, but perhaps from memory rather than direct observation.

Mrs. Henry E. Coe of Hartford, Connecticut, a leading authority on colonial needlework, writes after inspecting the photograph of the embroidery, "I feel quite sure it is not a seventeenth-century piece, for it is quite unlike any sampler that I know of that date. I should say it was any time between 1750 and 1790, in fact I believe 1750 would be a little too early, but I can't be positive."

Messrs. Perry, Shaw, and Hepburn, the architects who have restored the Wren Building at the College of William and

Mary at Virginia are certain that this piece of needlework represents a seventeenth-century building, because of the succession of gables, the casement windows, and the absence of a cornice. They point out that there is no architectural impossibility in the design, supposing that the artist intended the chimneys to be fifteen feet or so back from the walls, as in the Wren Building, and that the four small doors are intended to be cellar windows rising slightly above the ground level.

The most prominent feature in the design is the succession of gables. This would be a feature that even the most careless young lady would not be apt to invent; for the difference between a succession of gables and a row of dormer windows in a roof is so obvious and striking as to admit no mistake. Compare, for instance, the three buildings in the well-known Burgis view of Harvard College in 1726.

There were only three college buildings in the Colonies old enough to have been roofed with a succession of gables: the Old College (1640) and the first Harvard Hall (1676) at Harvard, and the Wren Building at William and Mary (1695). A reference to our article on the Old College will show that this design is quite incompatible with what we know about that building. It has four stories, the Old College had but three; the gables in the Old College, if there were any, must have been on the North side that had two wings; the other (South) side the Old College had an entrance porch with a chamber overhead; the Old College was a timber building, this was of brick.

It is not likely that an embroidered picture of the Wren Building at Williamsburg would have found its way to Boston by 1800; and Messrs. Perry, Shaw, and Hepburn are quite certain that this does not represent the Wren Building.

There remains the first Harvard Hall, built in 1676 and burned down in 1764. It is shown at the left of the Burgis view. Harvard Hall was of brick, with casement windows, and it had a succession of five gables; but they were all of a size, and included the third story, not the attic. Harvard Hall had two entrances but no cellar windows, the roof was "guarded with Ballisters" in 1691 (Publications Colonial Society of Mass., XV, p. lxxxix); the chimneys were clustered in two large stacks. The Burgis view shows a lanthorn or cupola, which is not in the embroidery, although perhaps the artist feared it would impair the beehive composition. Harvard Hall had seven, the embroidery shows thirteen, windows across the front on the second story; and the Harvard windows were three-panel, not two-panel as in the embroidery.

The embroidery shows also certain features of the brick Stoughton College, the building constructed in 1699 and pulled down in 1781, which faces one in the Burgis view. Stoughton had three stories and an attic, and four chimneys, like the embroidery; it had fourteen windows across the front, and a sundial in the middle of the third story, corresponding roughly to the octagonal window on the embroidery. Indeed Samuel Longfellow in *The Harvard Book* (1875), i. 80, note, supposed that this embroidery represented Stoughton College. But Stoughton had a cornice and nine dormer windows.

Being the sort of grubber who is never content without a hypothesis, I wish to offer one for this embroidery: a hypothesis which I will cheerfully abandon if

anyone will show me a better. I surmise that it was done by Mary, daughter of President Leverett. Mary Leverett was born in 1701 in the old parsonage at Cambridge, which stood on the site of Wigglesworth Hall. Between the ages of seven and eighteen, she lived in the President's lodge on the site of Massachusetts Hall, and was therefore familiar as anyone well could be, with the features of Harvard Hall and Stoughton College. At eighteen she married John Denison; he died in 1724 and four years later she married the Rev. Nathaniel Rogers of Ipswich. The Rogers couple had many children. Mary died at Ipswich June 25, 1756, and her husband lived until 1775. I imagine that sometime in middle age she executed this piece of needlework, in which her memories of Harvard and Stoughton were somewhat confused. At least, this theory will explain the combination of seventeenth-century architecture and eighteenth-century needlework technique.

I was led to this hypothesis by finding the same Virgilian quotation on the indolent swarm of drones:

Ignavum fucos pecus a praesepibus arcent,

in a manuscript valedictory oration delivered at Harvard Commencement 1652, by the Rev. Nathaniel Rogers (1598-1655) of Ipswich. This manuscript, a copy in a later and somewhat childish hand of the original, was among the papers of President Leverett which were acquired by Charles Ewer, and which are now in the Ewer MSS. of the New England Historic Genealogical Society.

The Virgilian quotation is, to be sure, a fairly familiar one. But, it will be seen, both Mary Leverett and her husband were grandchildren of President John Rogers, who took his M.A. at the Commencement of 1652 when his father delivered the valedictory oration. At least one copy of that oration, containing the quotation, was a cherished family possession.

A brief pedigree will show the double relationship between the Leveretts and the Rogerses:

Rev. Nathaniel Rogers, 1598-1655, Minister of Ipswich

John Rogers, 1630-84, President of Harvard College

Rev. John Rogers, 1666-1745 of Ipswich, Harvard A.B. 1684	Margaret Rogers m. John Leverett 1662-1724, Pres. of H. C.
Rev. Nathaniel Rogers of Ipswich Harvard A.B. 1721	m. (1728) Mary Leverett 1701-56

Since we have imagined so much, we may venture a little more, and create this scene in the parlor of the Ipswich parsonage around the year 1750. Mrs. Mary Rogers is discovered working on an embroidery frame, when her husband enters.

Mr. Rogers: Madam, I am consumed with curiosity as to the subject of your incessant labors with your needle this fortnight past.

Mrs. Rogers: Well, my dear, I can conceal it from you no longer for I need your assistance. (Shows it to him.)

Mr. R.: Very pretty, I'm sure, but what is it?

Mrs. R.: Why, don't you recognize it, my dear, old Harvard Hall where you spent four years?

Prospect of the Colleges in Cambridge in 1726

FROM AN ENGRAVING, AFTER A DRAWING BY WILLIAM BURGIS

Mr. R.: Oh yes, of course, quite so . . . hm . . . you see it was so long ago . . . But haven't you got too many windows, my love, and perhaps a story too many, and *what* may those little doors be?

Mrs. R.: So you don't like it! and I meant it for your birthday, too! But really, to say that I don't know what the old building looks like! I saw it every day from our house before you ever left Grammar School, and my dear father . . .

Mr. R.: Yes, of course, of course, I see now; there's my chamber window, and here's Charles Chauncy's study, and poor Isaac Greenwood the brilliant mathematician who took to drink, lived *there*— and it was from *this* door that the butler used to hand us our cues and sizings—I can taste that small, sour college beer now, and . . .

Mrs. R. (brightening up): You see my dear, I do know my Harvard! and now let me tell you what I want of you —a Latin motto for the angels to support on their scroll.

Mr. R.: "Christo et Ecclesiae"? "Amicus Plato, amicus Aristoteles . . . "?

Mrs. R.: Oh, *can't* you think of something more original?

Mr. R.: Well, there was something I read in our great-grandfather Rogers's valedictory—

Ignavum pecus fucos a praesepibus arcent.

Mrs. R.: Just the thing! If I can leave off two words; there's only room for four or five. Write it out for me, dear, and I'll copy it . . . and by the way, what *does* it mean?

Mr. R.: "No lazy drones admitted to these premises."

Mrs. R.: Just what my dear father used to boast—but I fear he didn't always succeed! No reflection intended on you, Mr. Rogers! Now I shall put in a beehive where the old College lanthorn was, with some frustrated drones buzzing about and it will be completed for your birthday.

Southeastern View of Kingston, Mass.

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